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ANTIQUE FURNITURE
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A COLLECTION OF MEASURED
DRAWINGS OF FURNITURE IN
THE METROPOLITAN MUSEUM
OF ART ACCOMPANIED WITH
PHOTOGRAPHS AND TEXT

By

EDGAR & VERNA COOK SALOMONSKY

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FOREWORD

THROUGH the courtesy of the Metropolitan Museum of Art this selection of plates has been made with an attempt to give to the furniture designer and decorator of today a fuller and more comprehensive knowledge of a few representative pieces of furniture, made in different countries, from the sixteenth to the early years of the nineteenth century. Only such examples as were considered applicable to modern uses and to the prevailing methods of construction are included.

Without variation these designs were either the outgrowth of a previous or prevailing style or have taken their inspiration directly from ancient traditions, and we therefore present this material in this manner with the hope that it may be used as a basis of design for contemporary furniture.

To give to the user of these plates a clearer understanding of the spirit in which they were designed and executed, a short explanatory text accompanies each plate, and the photograph of the actual piece is added to supply knowledge which is difficult to obtain from a line drawing.

Edgar and Verna Cook Salomonsky.

New York, November, 1922.

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CROMWELLIAN
TYPE ARM CHAIR

About 1660

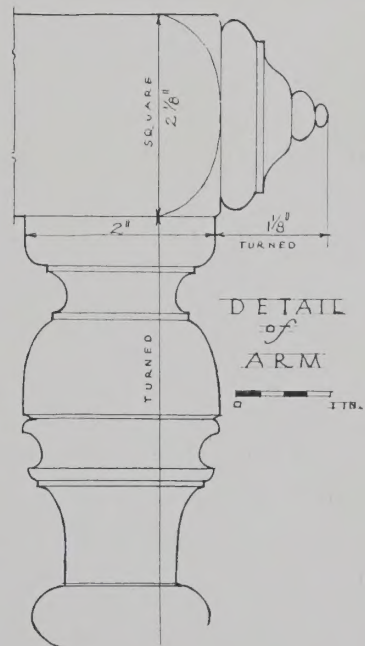
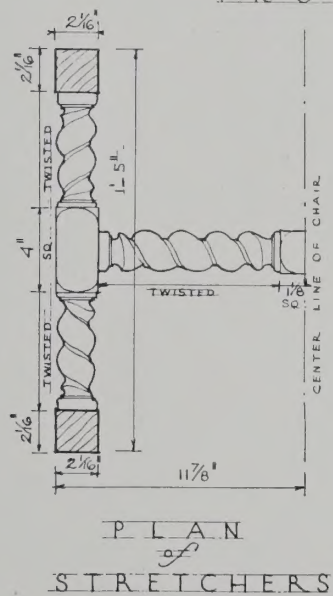
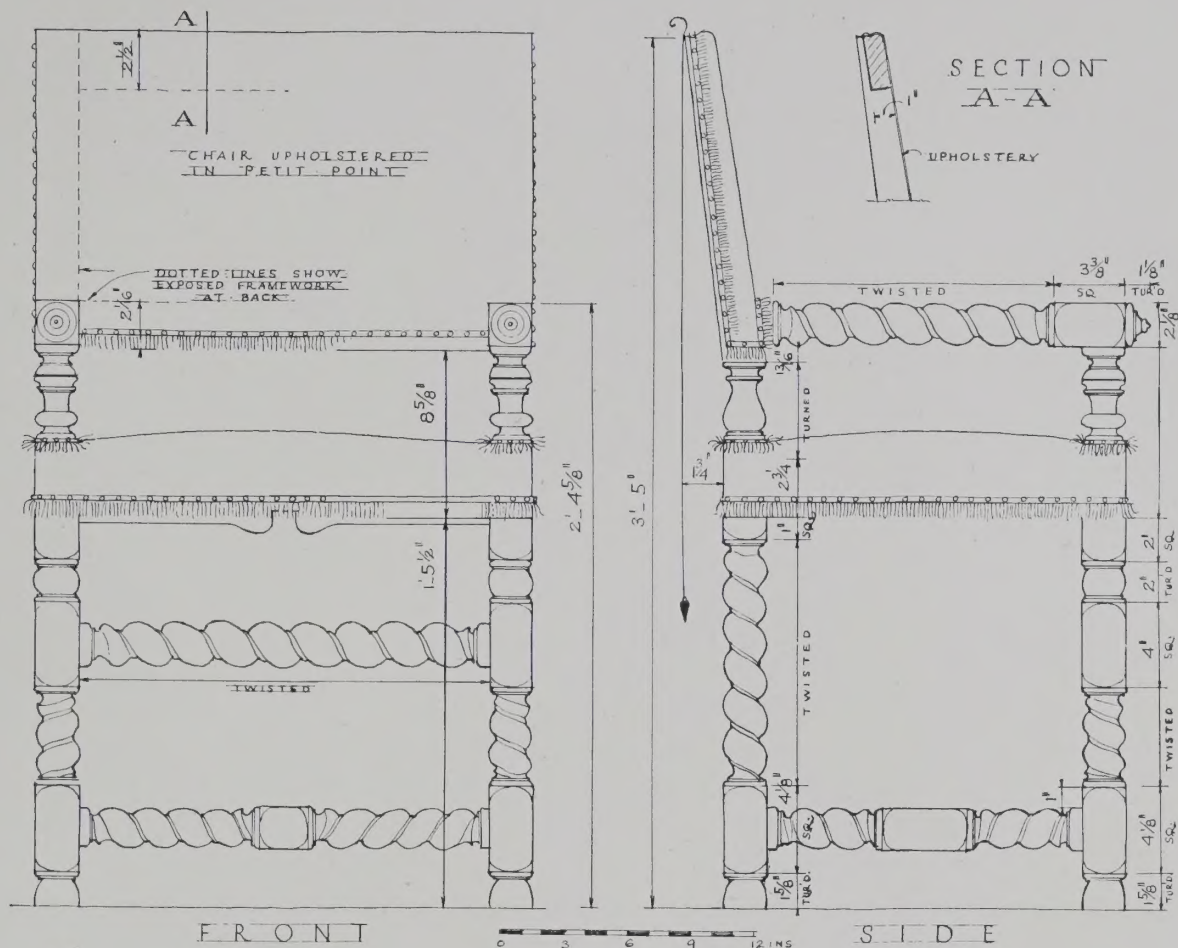
Plate No. 1

DURING the reign of Charles I of England the so-called Cromwellian style came into vogue, following on the heels of the Jacobean. The chairs of this period, made of hard wood, were of rather heavy character, although lighter than those of the previous style, with a square half-back and seat upholstered in leather or an Oriental fabric. An invariable feature of these chairs was the turned or twisted legs and stretchers which made their appearance at this time and persisted for several centuries afterwards.

This particular arm-chair is made of walnut. The twisting and turnings are both easy and graceful. The square ends of the arms terminate in turned rosettes of excellent design.

The quaint charm, due in some measure to the squareness and sturdiness of its proportions, is heightened by an unusually attractive upholstery of petit point, with a design of bright flowers in tones of yellow on a blue-green field. This material, however, is undoubtedly of later date than the chair. The upholstery on the back is not cushioned but stretched and tacked to a heavy framework, exposed from the rear.

Side chairs of this style employ the same design but with the arms omitted.



CROMWELLIAN TYPE ARM CHAIR
English about 1660 (Walnut)
 NOW IN THE METROPOLITAN MUSEUM OF ART

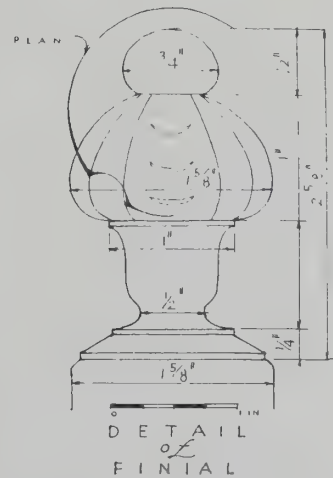
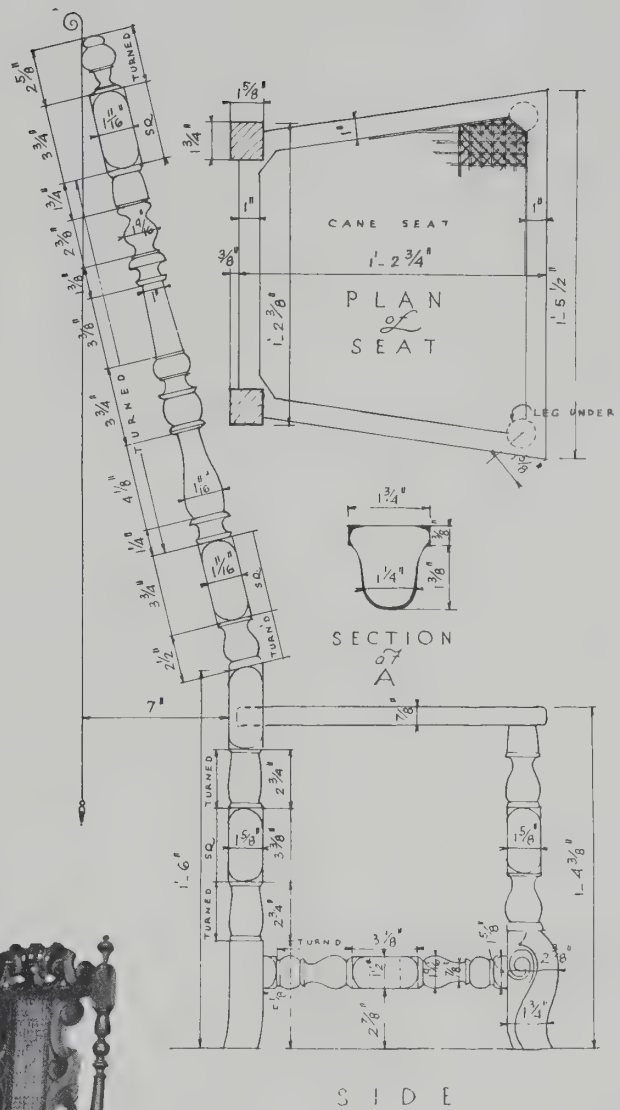
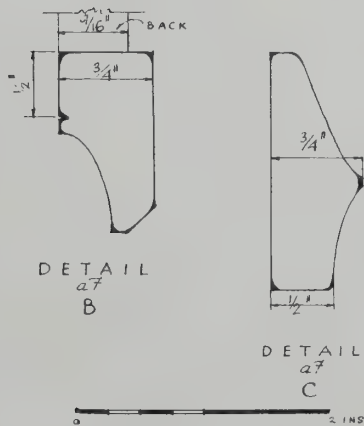
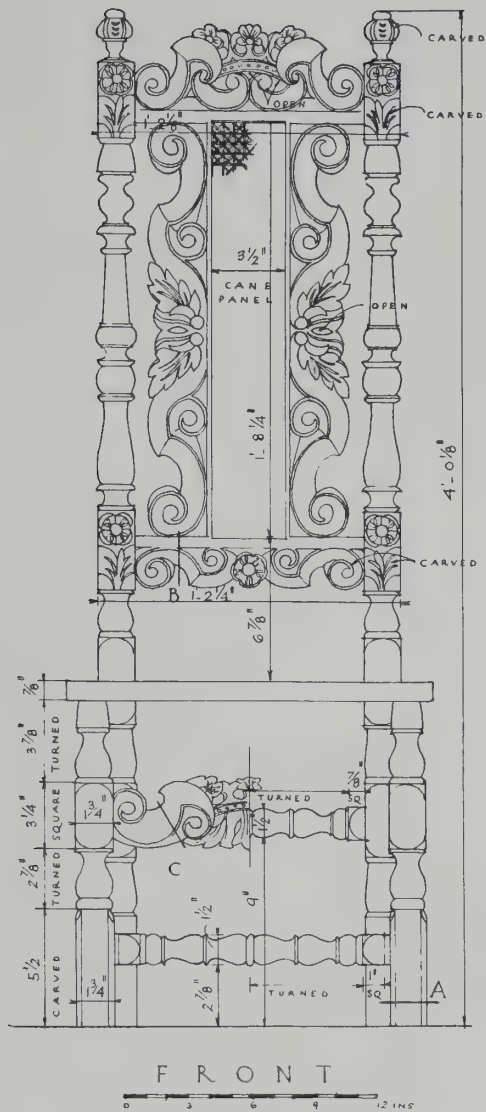
CHARLES II
SIDE CHAIR

1670—1680

A NEW style of furniture was introduced in England during the reign of Charles II, the predominating note of which was the influence of fashions imported from the countries of Europe. The changes in proportion, garnishment and contour are faithfully shown in the chairs of this period.

The back of the Flemish Stuart chair illustrated is high and narrow, and, as was the custom after 1660, has panelwork of cane between the broad, carved uprights of the splat. The main supports of the back are of turned wood, this treatment also extending to the front legs which terminate in scroll feet turning outward, a feature borrowed from the Flemish. The broad, horizontal rails uniting the back at the top and bottom of the splat effect and also the front under-stretcher are ornamented with an elaborate and pretentious design in carved and pierced work. The carved scroll and floral pattern, the latter usually representing a Tudor rose, was imported from Holland and used universally by the English artisans of this time.

Although this period is sometimes called the "Walnut Period" other woods including maple, beech and oak were employed. This particular chair is made of beech.



CHARLES II SIDE CHAIR
English 1670-80 (Beech, Cane back & seat)
 NOW IN THE METROPOLITAN MUSEUM OF ART

BANISTER
BACK CHAIR

1700—1725

Plate No. 3

DURING the reign of Queen Anne, in the early 18th century, the banister back chair was developed from earlier and more simple types. The characteristics of this chair are found in the straight and high backs which was frequently adorned with a carved head piece of scroll design. The legs and uprights were turned and the seats were of woven rush. The most interesting feature of this type of chair and the one from which it derives its name is the banister back, made of four upright spindles, each one-half a banister, with the smooth, flat side toward the front and the back rounded.

The spacious chair shown here is of unusually fine proportions, with flat, broad seat and slender, graceful arms resting upon turned uprights of good design. The broad, fluted foot with a slight turn outward is of Spanish origin, a feature borrowed from the Spanish Stuart chair, which preceded this style. The bulbous turning of the underbracing is another feature to be found in this type.

The wood used is maple, which has been stained to a walnut color.

The workmanship on these chairs was not brought to the fine finish of the later pieces but suggests a true and simpler craftsmanship.

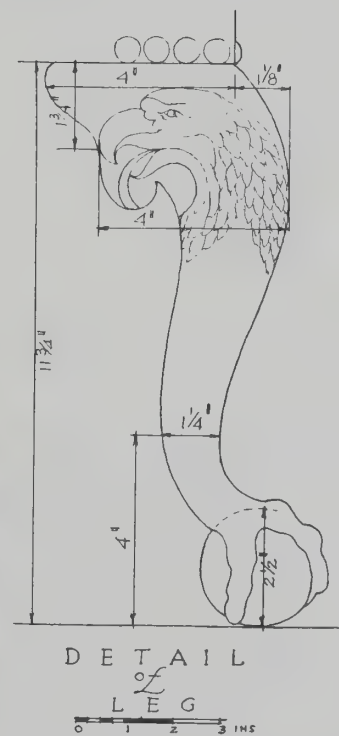
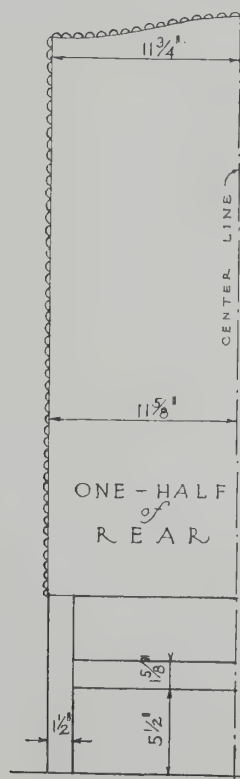
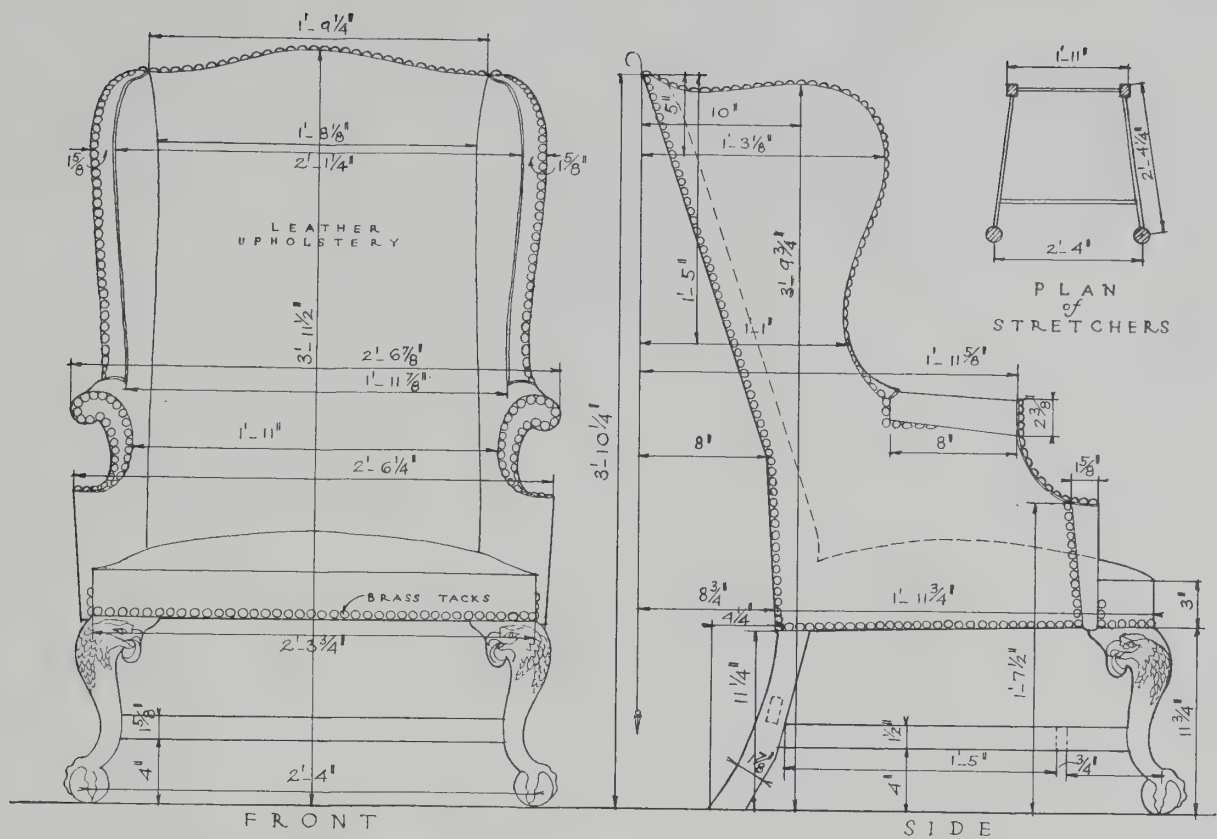
AMERICAN
EASY CHAIR

1725—1750

THIS chair of portly dimensions is of the type known as "Grandfather's Chair," "Easy Chair" and "Saddlecheck Chair." Chairs of this description were made during the 18th century in various styles, with Dutch, Chippendale and Hepplewhite legs. They were heavily upholstered with deep, broad, cushioned seat and low arms. The backs were high with ears or wings extending forward at the sides as a protection against draughts, since these chairs were generally used near the fireside.

The illustration shows an easy chair with short cabriole legs and the claw and ball foot of the Chippendale style, with heads of the American eagle carved in low relief upon the knees. Both the legs and the strong braces are of mahogany. The front of the arms are finished in both a horizontal and vertical scroll, a feature of the early form of this kind of chair.

The upholstery is of leather fastened at all edges with brass-headed nails very closely spaced. It was not uncommon, however, for these chairs to be covered with chintz, with a deep flounce or ruffle nearly hiding the feet.



AMERICAN EASY CHAIR
Mahogany about 1725-50.
 NOW IN THE METROPOLITAN MUSEUM OF ART

CHIPPENDALE
CHAIR

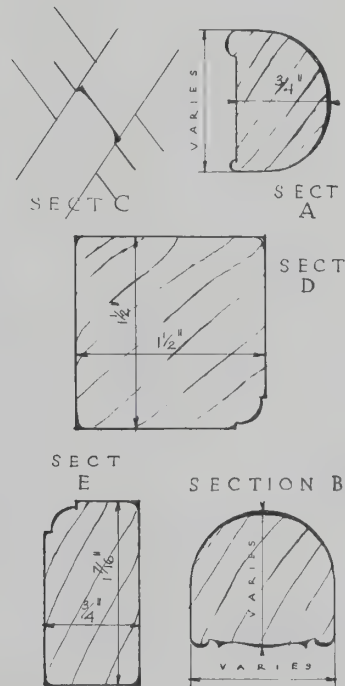
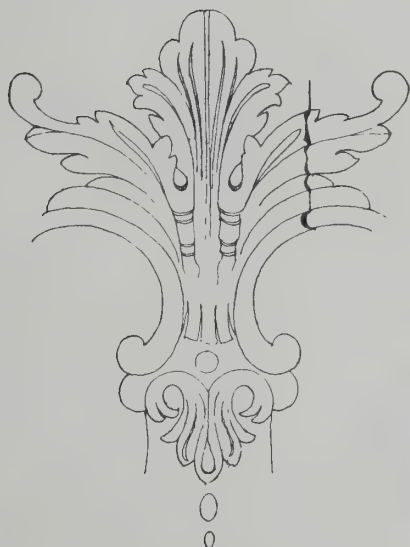
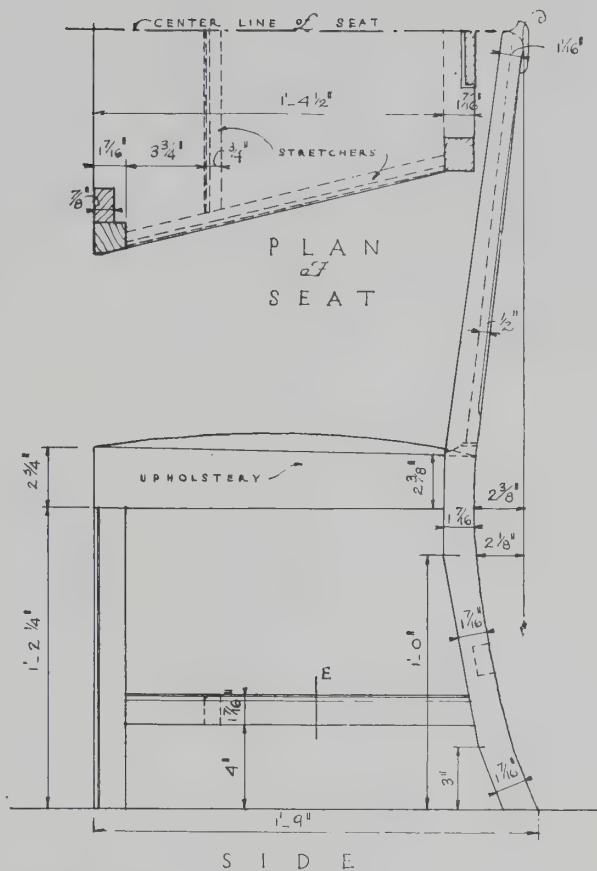
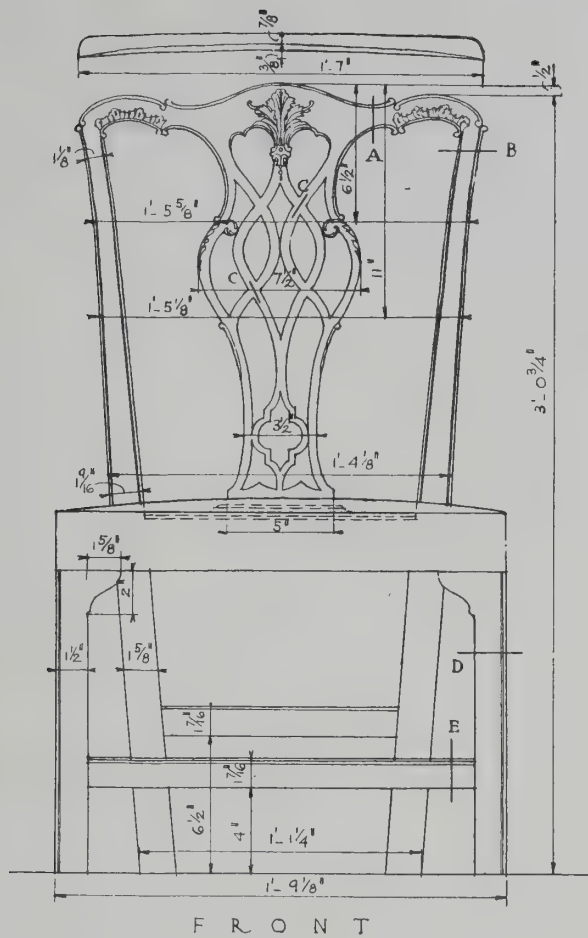
1760—1770

Plate No. 5

THE style inaugurated by Thomas Chippendale in the middle of the 18th century in England and which persisted for over thirty years is reflected in some of the best Georgian furniture. His chairs retained during this period similar characteristics, namely, the flat, broad, upholstered seat, the chair-back slightly narrower at the bottom than at the top, and the intricately pierced and carved splat back. The first type of Chippendale chairs retained the Dutch cabriole leg which was borrowed and perfected from the preceding style. This was followed by a type incorporating certain Louis XV features, mainly in the form and carving of the splat. Then came the ladder back chair, and finally a style employing Chinese and Gothic features in which the lower part of the chair took on lines more nearly square while the influence of the Dutch and French, as well as those of Gothic and Chinese became mixed in the design of the back.

It was under this latter influence that the accompanying chair was made. The square, straight legs with their shaped brackets denote the Chinese influence, the form and carvings of the back are Gothic and French, whereas the idea of the splat itself is Dutch.

This chair is executed in a fine-grain, rich-toned mahogany, which came into vogue about this time.



CHIPPENDALE CHAIR
American about 1760-70 (Mahogany)
 NOW IN THE METROPOLITAN MUSEUM OF ART

HEPPLEWHITE
STYLE CHAIR

1785—1795

THIS American-made chair with its pleasing lines and well placed decoration combines many of the chief features of the Hepplewhite style of rather late date. The shield-back, a device originally taken from the Crusader's shield and adopted by Hepplewhite and his contemporaries, is one of the most prominent of his motifs. The delicately pierced splat is of classic design with its scrolls and central ornament in the form of an inlaid medallion of painted satinwood, a feature favored by him and other designers of this period including the brothers Adam. The carved ears of wheat with pendent bell flowers are both forms of ornament very frequently used in this style. The daintily modelled legs which are straight, square and tapered, as well as the contour of the seat with its serpentine swell are characteristic of the later Hepplewhite influence.

Great attention was paid at this time to the supports connecting the chair back with the rear legs, these supports being gracefully carved above the plane of the upholstered seat.

The style of Hepplewhite was one of simplicity. Gracefulness of line and restrained ornamentation, whether carved or inlaid, make the chairs of this period (which are considered Hepplewhite's forte) exceedingly distinguished.

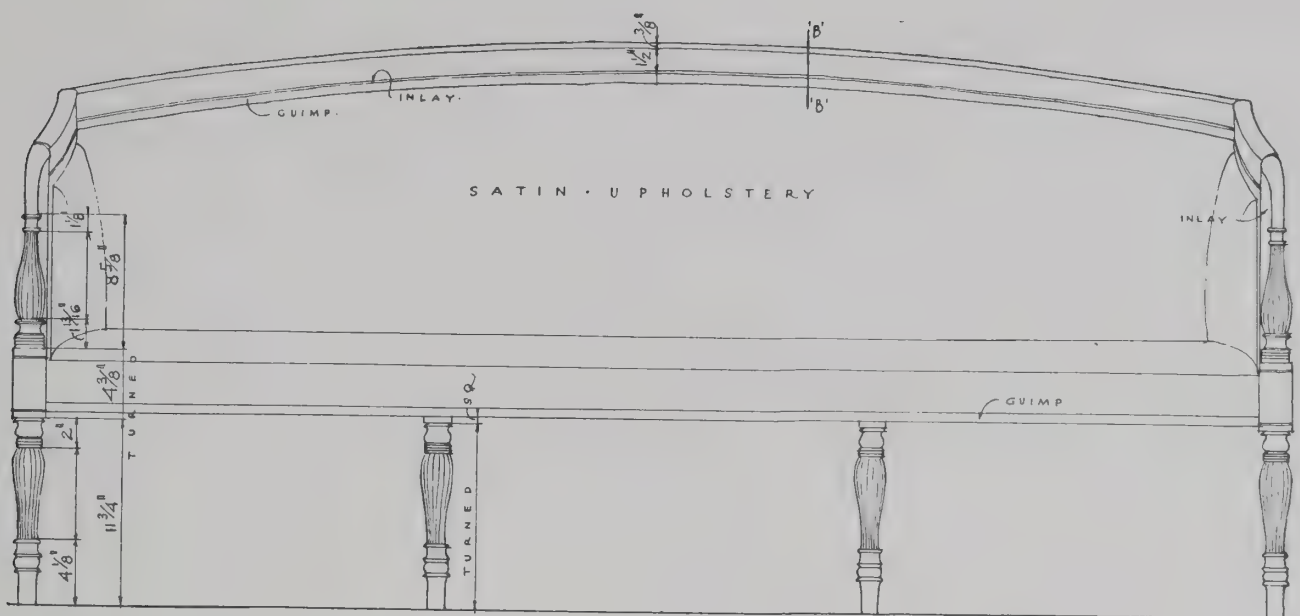
SHERATON
SETTEE

1790—1800

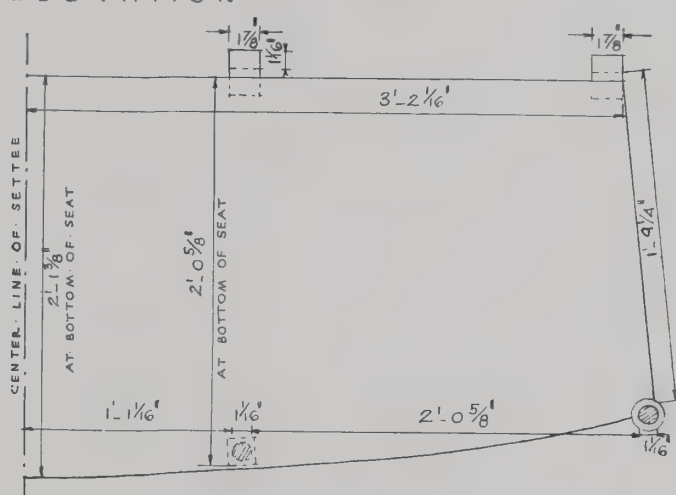
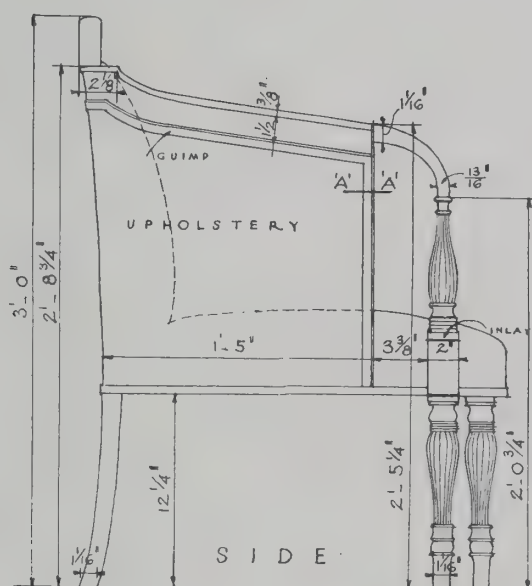
THE elegant settees made under the influence of the late Sheraton style are of delicate but strong construction. The exposed framework of the model here shown is of satinwood of an exceedingly decorative grain. The narrow band of wood which forms the back and arms follows subtle curves, (a form greatly favored by Sheraton.) The settee legs are straight and tapered with tasteful turnings and reeded ornamentation. The arm supports repeat the outline and decoration of the legs and are carried back to the solid arm with an easy curve. The legs, arm supports and band capping the framework are of rosewood. A band of satinwood inlay is inserted in the front legs at the height of the seat.

At the time that this settee was executed Sheraton introduced an intricate design of inlaid diagonal strips of wood, which appears in this particular piece of furniture in the vertical strips behind the arm supports. Very narrow bands of ebony and holly inlay border both sides of the back and arm framework immediately above the upholstery.

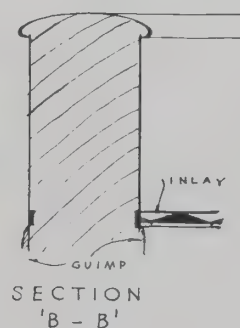
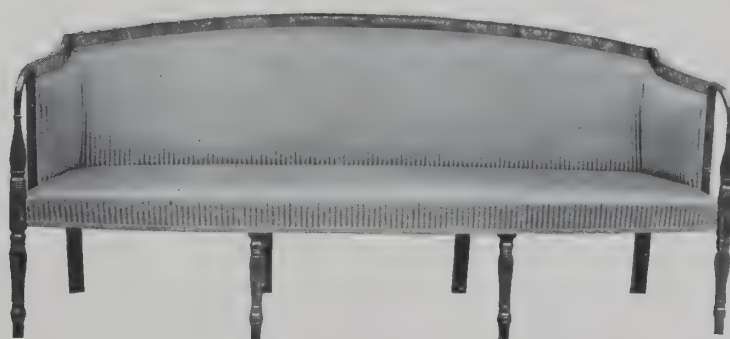
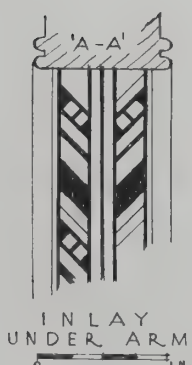
Delicacy and grace of modelling and mastery of line are predominating features of this Sheraton settee.



FRONT ELEVATION



PLAN



SHERATON SETTEE
American 1790-1800 (Satinwood Veneer)
 NOW IN THE METROPOLITAN MUSEUM OF ART

FLEMISH XVII
CENTURY CHAIR

THIS high backed side chair executed in Flanders in the 17th century is of walnut, a wood then used as the principal alternative of oak. The low seat of ample proportions is upholstered in petit point—the French were at this time keen patrons of the art of tapestry weaving—which is fixed to the frame with large brass-headed tacks. The raked uprights of the back are tapered to the top where they terminate in a simple cut-out design. These back supports are connected by three broad horizontal rails, slightly curved in plan, and of an interesting cut-out pattern of reversed curves. The front legs and underbracing are turned in a full, sturdy pattern of the vase, ring and bulb with a finial of characteristic turnings surmounting the middle of the central stretcher.

The contrast between the easy flowing lines of the horizontal splats of the back and the close, full turnings of the legs and braces gives to this chair a quaint charm. But, in spite of its simplicity of line it is quite elegant in style and enriched with a tapestry of an over-all floral pattern of rich and mellow tones.

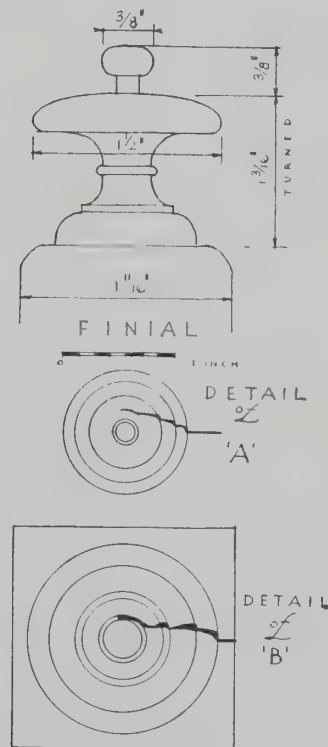
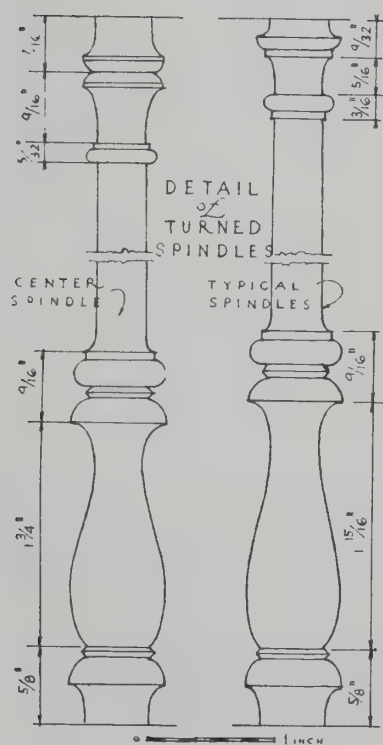
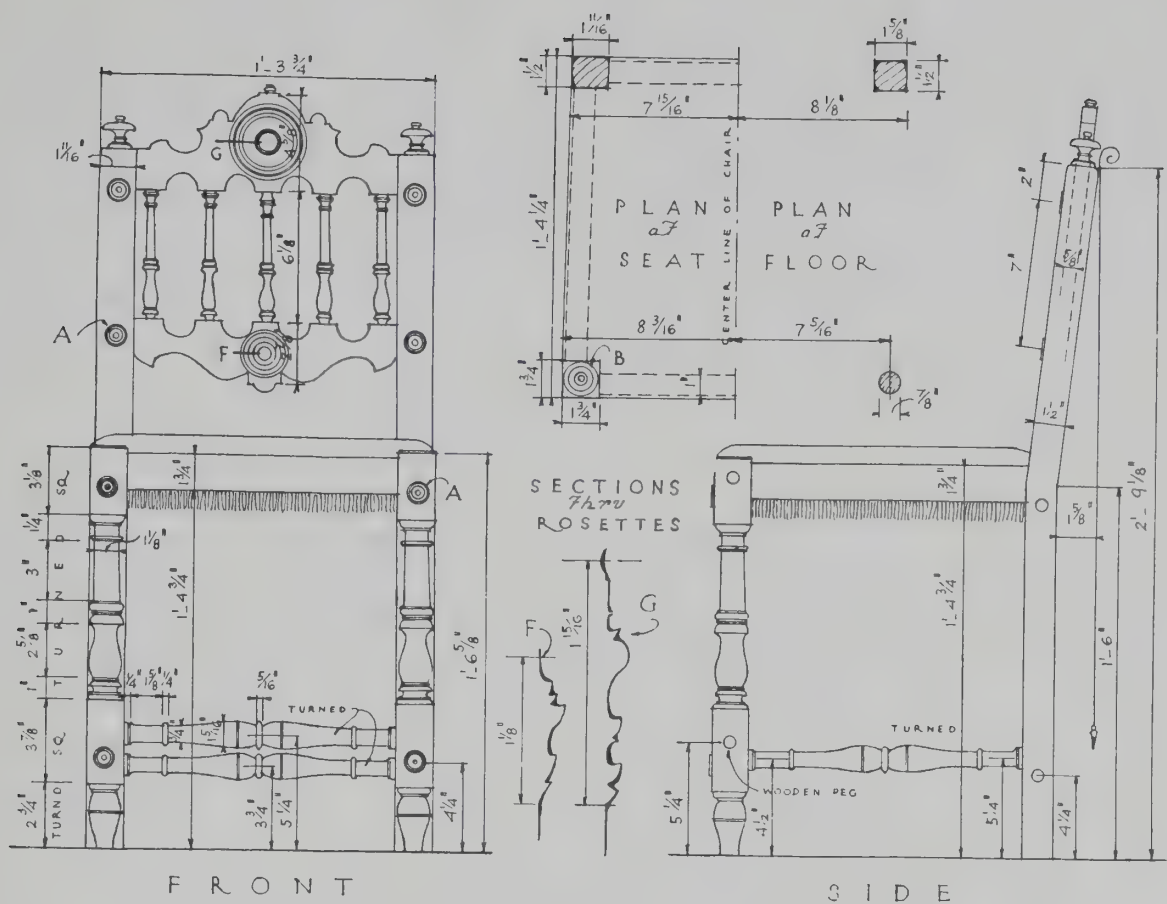
ITALIAN XVI
CENTURY CHAIR

THE furniture of the Italian Renaissance did not attain the degree of luxury nor comfort which was so marked in both France and England.

This small side chair—presumably made for a child—is rectangular in form with the back slightly raked, the slant commencing at the seat line. The front legs, of delicate turning, rise above the level of the seat but are not covered by the upholstery. The uprights of the back, terminating in exceedingly delicate finials, are connected by upper and lower horizontal rails shaped in a scrolled pattern, strongly influenced by the Baroque. Large decorative rosettes are carved in the center of both the cresting and lower rail, which are joined by short, delicately turned spindles.

The seat, which tapers slightly toward the back, is covered with velvet brocade of a rich, red color, and finished at the lower edge with a narrow fringe of the same color. Small, turned buttons, recalling the designs of the larger rosettes on the back rails, conceal the heads of the wooden pegs on the legs and back supports.

The small side chairs were the most pleasing and the most successfully designed chairs of this time in Italy.



ITALIAN XVI CENTURY CHAIR *Walnut*

NOW IN THE METROPOLITAN MUSEUM OF ART

LOUIS XIV
ARM CHAIR

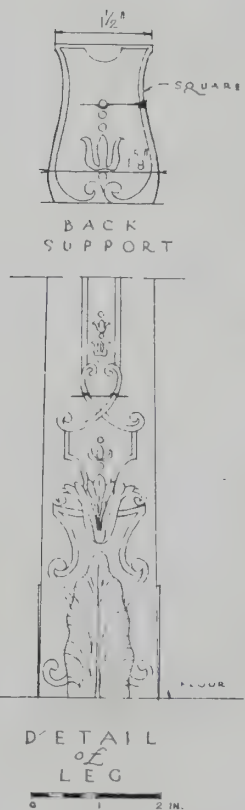
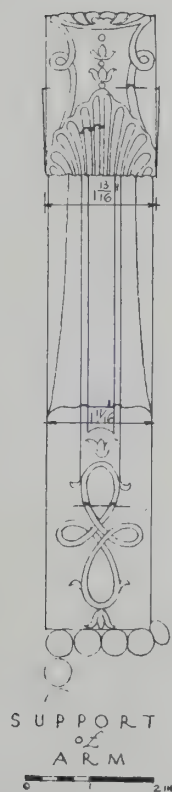
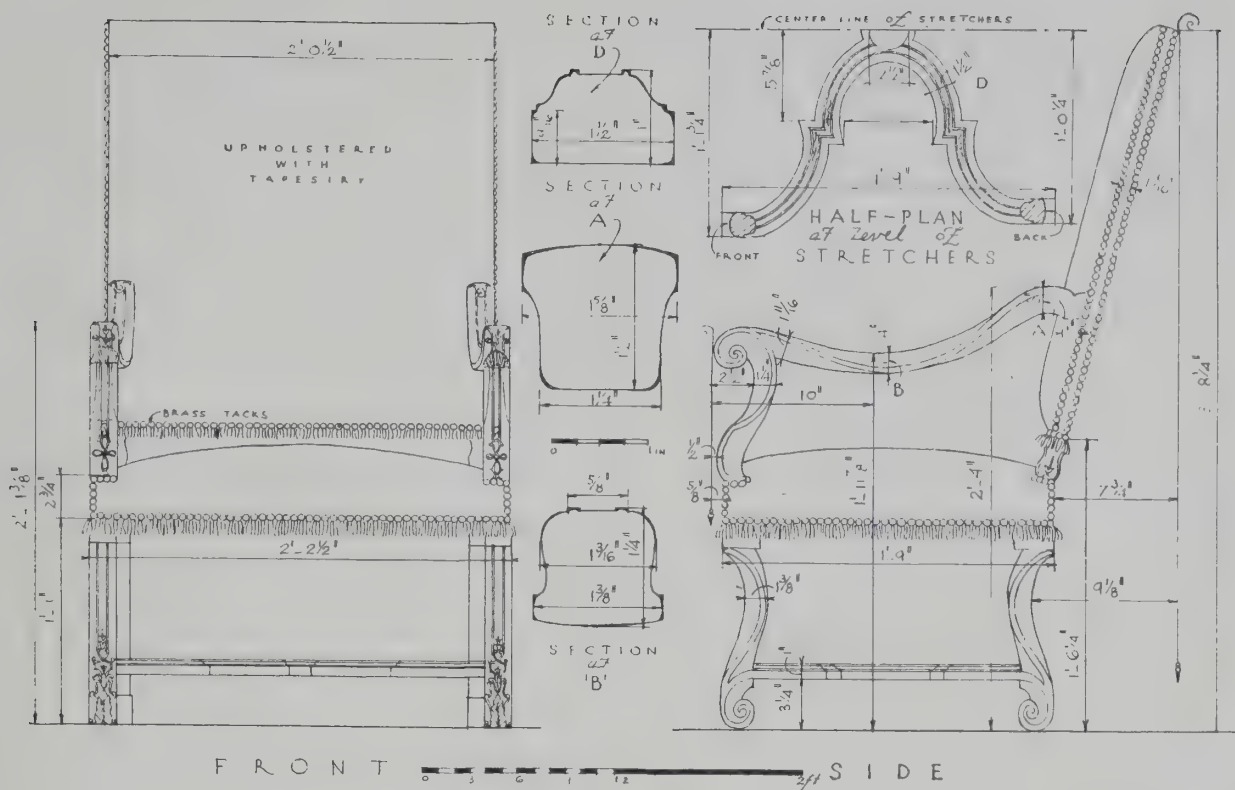
1643—1715

Plate No. 10

UNDER the patronage of Louis XIV the arts of France were carried to magnificent luxury. It is to the credit of this monarch that the decorative arts were put on a plane with painting, architecture and sculpture, from which resulted the fine art of furniture making in France and the perfection of its workmanship.

The decorative treatment of the furniture of this period was based upon the combination of the straight line and the curve. The general proportions gave a feeling of strength and breadth. In the chair on the opposite page the supports and arms of walnut are in the form of large, sweeping scrolls with the outer surfaces carved in low relief with shells, ample scrolls, and acanthus leaves in restrained and graceful patterns. The underframing, an adaptation of the X form, is composed of reversed curves, enriched with carving.

The impetus given to the art of cabinet making under Louis XIV was also extended to that of tapestry weaving. Upholstery was greatly in favor and was therefore almost invariably used on the fauteuils or arm chairs of this period. Frequently gold and silver headed nails held the tapestry in place.



LOUIS XIV ARM CHAIR
French 1643-1715 (Carved Walnut)
 NOW IN THE METROPOLITAN MUSEUM OF ART

BUTTERFLY TABLE

About 1700

Plate No. II

THIS well designed and naive example of the Butterfly table is of early American craftsmanship, showing in its ample strength and sturdy lines both the Dutch and English influence. The slender legs are slightly raked and are gracefully turned in the baluster pattern. Plain stretchers, rounded at the top, brace the legs near the floor, and in the center of the longer stretchers are pivoted the large wings, whose flaring form give the name of "Butterfly" to this type of table. The oval top is divided into three sections, the fixed central portion and the two ends which form drop leaves which are supported, when extended, upon the outspread wings. When closed these wings, which are also pivoted to the overhang of the table top, swing against the framework and allow the leaves to cover them.

This table is provided with one drawer running the full depth of the horizontal apron. A small thumb mould borders the drawer face and overlaps the frame. A wooden knob serves as drawer pull.

The wood from which this table is fashioned is maple, left unfinished. This table is unusually low, measuring only a little over two feet from floor to table top.

TILT-TOP TABLE

About 1700

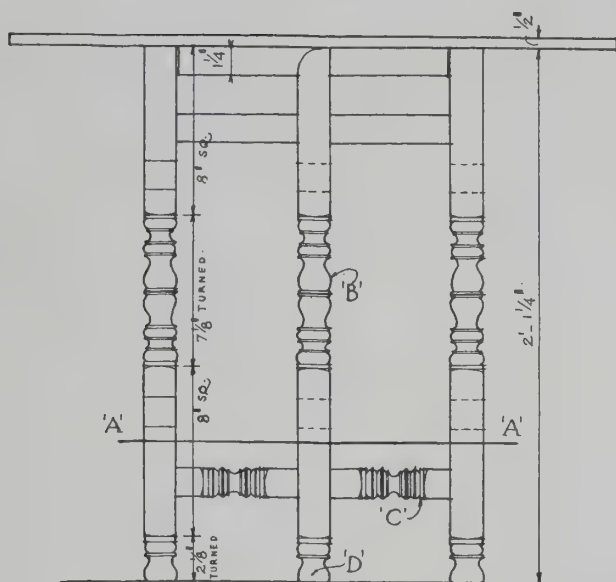
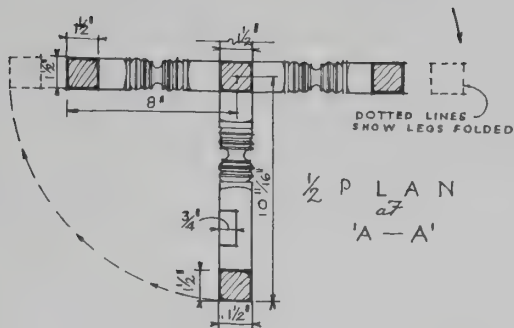
Plate No. 12

THE gate-leg table was very popular in the colonies during the last half of the 17th century and the first half of the 18th. The tilt-top table here shown, or folding-table, as it was sometimes called, is of the gate-leg type. It is constructed with two leg-frames, one of which swings and folds against the other. The top is fastened with hinges to the fixed frame and drops into a vertical position when the gate swings. In a folded position the table cannot stand. The gate and top swing on metal pivots concealed in the uprights and stretchers.

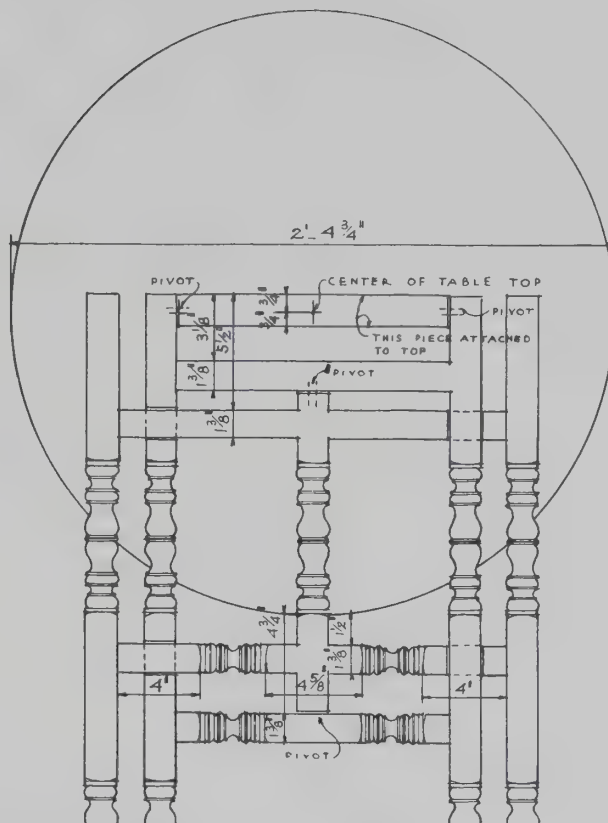
The sturdy turnings of the legs and the round Dutch feet would seem to indicate Dutch influence. At this time there was comparatively little difference between the furniture designs and construction of the Dutch and English colonists. Among the Dutch were excellent artisans and it was in a large measure due to them that their craftsmanship was infused into the then prevailing style.

The wood is maple, which has been stained to represent mahogany and given a waxed finish.

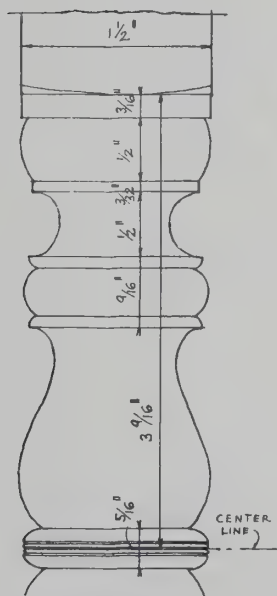
This simple table was evidently designed as to utility as it practically takes up no room when folded and yet presents a comparatively roomy top when extended.



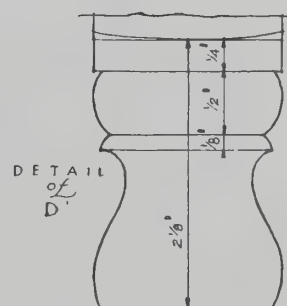
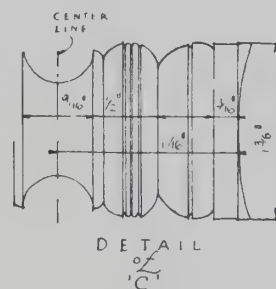
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T A B L E F O L D E D



DETAIL
of
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TILT-TOP TABLE
American about 1700 (Maple)
NOW IN THE METROPOLITAN MUSEUM OF ART

TRIPOD TABLE

1755—1770

QUEEN ANNE
STOOL

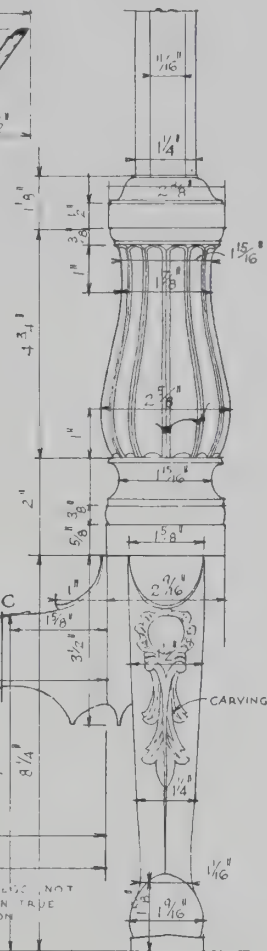
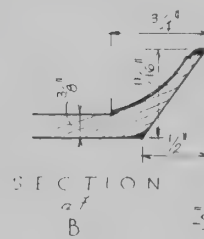
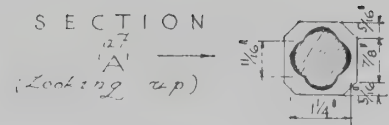
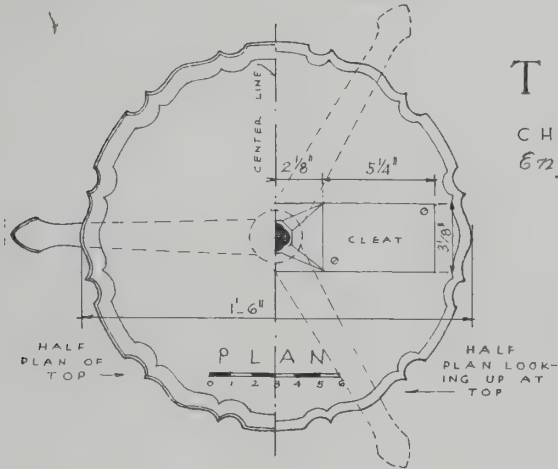
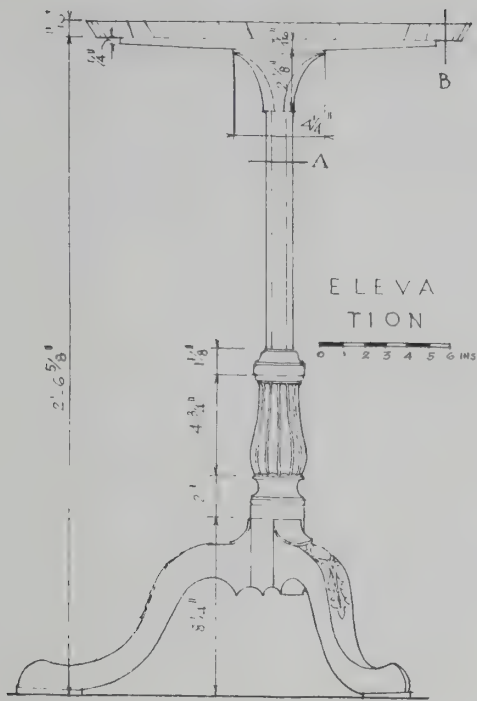
About 1710

THE handsomest of the tripod tables were made about 1750 in England in the style of Chippendale. Mahogany was the popular wood of this time and the wood from which the accompanying example is made. The shaft, a cluster of columns quatrefoil in plan, is supported upon a bulbous form which rests upon three cabriole legs. Carving has been restricted in this table to the knee of the leg, where it appears in anglicized French character, and to the main swell of the shaft support and to the scalloped edge of the table top.

The character of the raised moulded rim of the latter gives to these tables the name of "Pie-crust."

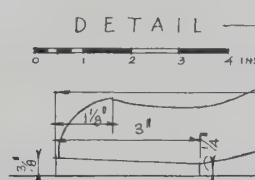
THIS stool, made during the reign of Queen Anne, is of walnut, the wood almost exclusively used during this period. The undulating lines of the cabriole legs, a feature introduced under this regime, is here used with the greatest simplicity, which, together with the lack of ornamentation shows off the beauty and figures of the wood. The gracefully curved legs terminate in round Dutch feet.

The seat is built upon a separate removable frame, upholstered in needlepoint of a bold, all-over pattern, of red and blue flowers on a buff field.

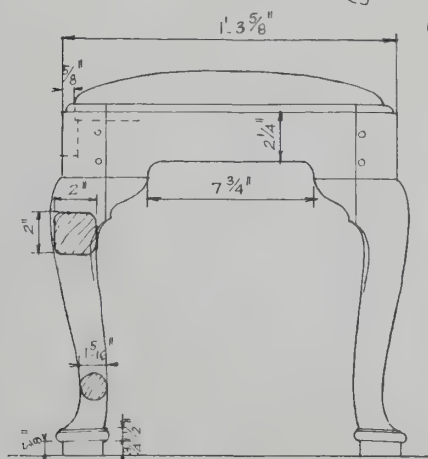


TRIPOD TABLE

Plé-crust Rim
CHIPPENDALE STYLE
English 1755-70 (Mahogany)



THESE LEGS NOT SHOWN IN TRUE RELATION



QUEEN ANNE STOOL

English about 1710
(Walnut)

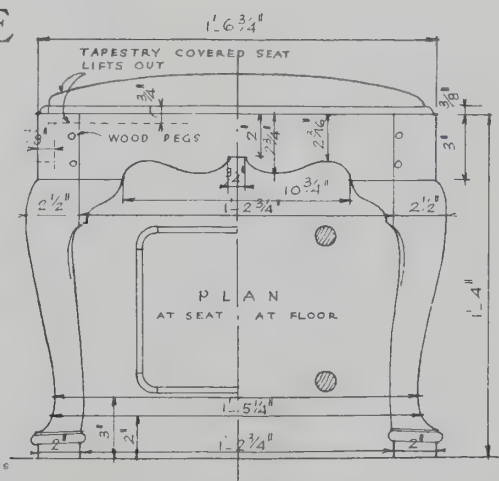


TABLE AND STOOL

NOW IN THE METROPOLITAN MUSEUM OF ART

HEPPLEWHITE
CARD TABLE

1770—1790

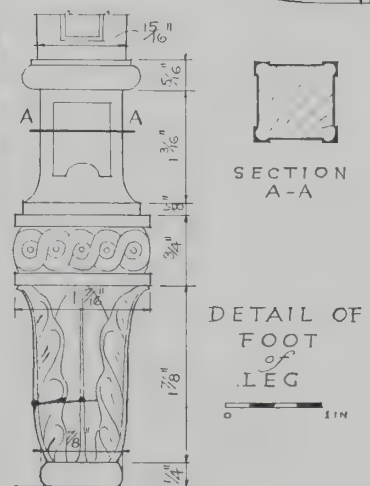
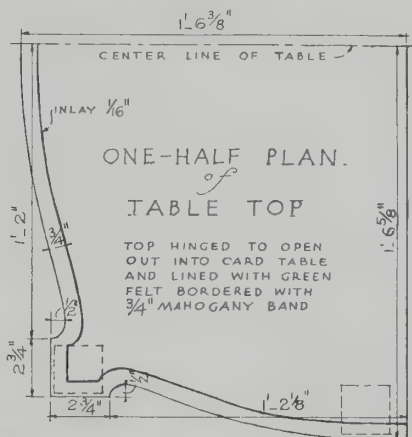
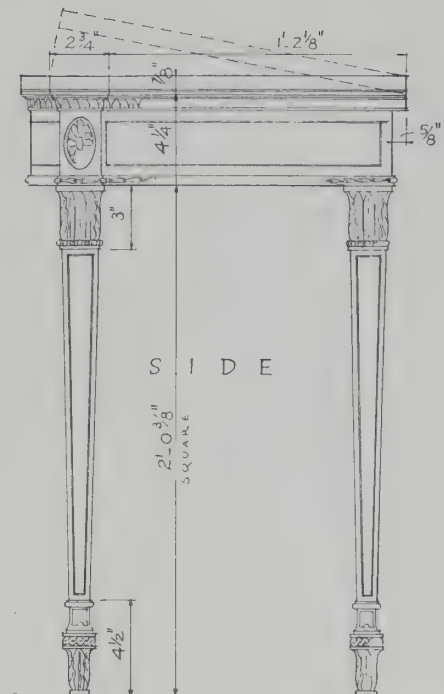
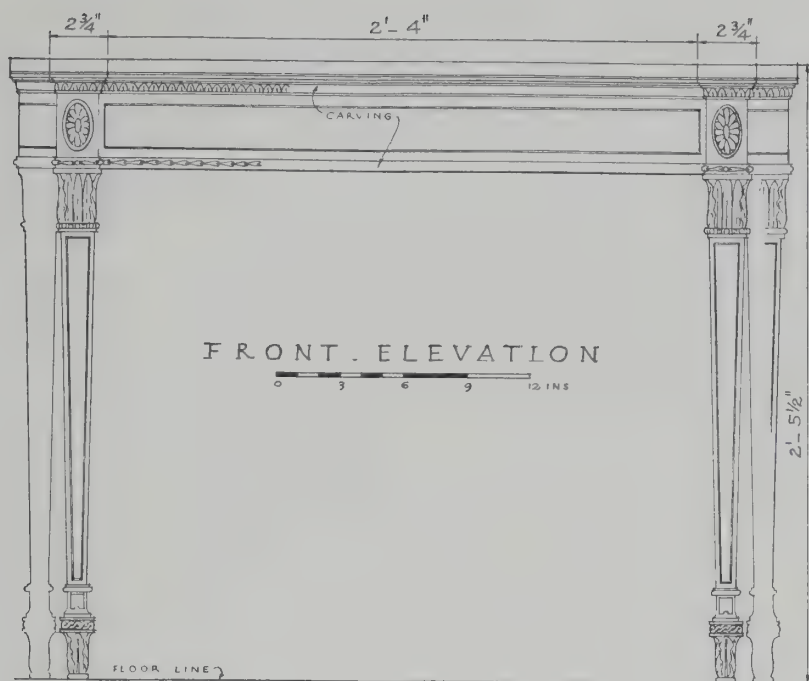
Plate No. 14

THE refined, dignified tables of the style of Hepplewhite show the influence of a cultured people. The carving and inlay with which they were enriched were so delicate in character and workmanship and so admirably designed that these pieces of furniture give the effect of simplicity.

A popular form of small table in the 18th century was the card table, since it was equally useful when closed and placed against the wall as when fulfilling its main function. Great skill on the part of the cabinet-maker is demanded in its execution. The second flap of the example illustrated here forms the top of the table in repose, the moulding underneath with its bead carved cyma and fillets, form the top when extended. The serpentine front and sides curve gracefully into square legs, capped with carved leaves in flat relief, and terminate in slender feet, ornamented with leaves and a guilloche pattern. The raised rosettes in the frieze above the front legs are set off with a narrow band of inlay.

The hinged flap lifts so as to form a table top covered with green baize, bordered with a band of mahogany. This is supported by the left hand rear leg which swings on an arm attached to the center of the back.

Panels and borders of very narrow inlay of boxwood enliven the dark mahogany.



HEPPLEWHITE CARD TABLE

English 1770-90 (Mahogany)

NOW IN THE METROPOLITAN MUSEUM OF ART

HEPPLEWHITE
SIDE TABLE

1780—1790

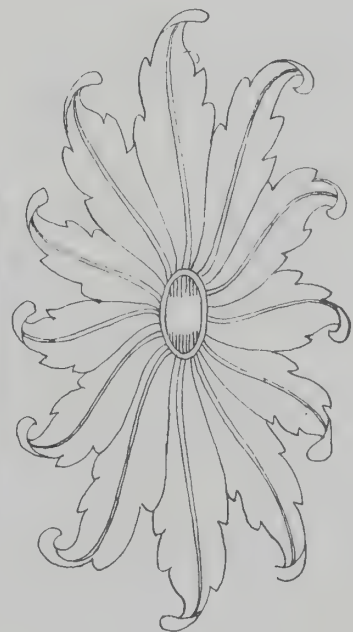
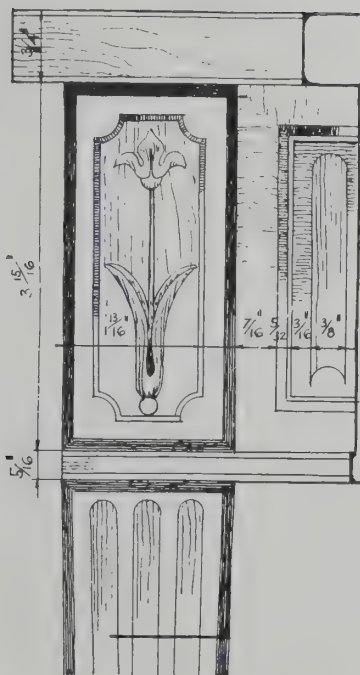
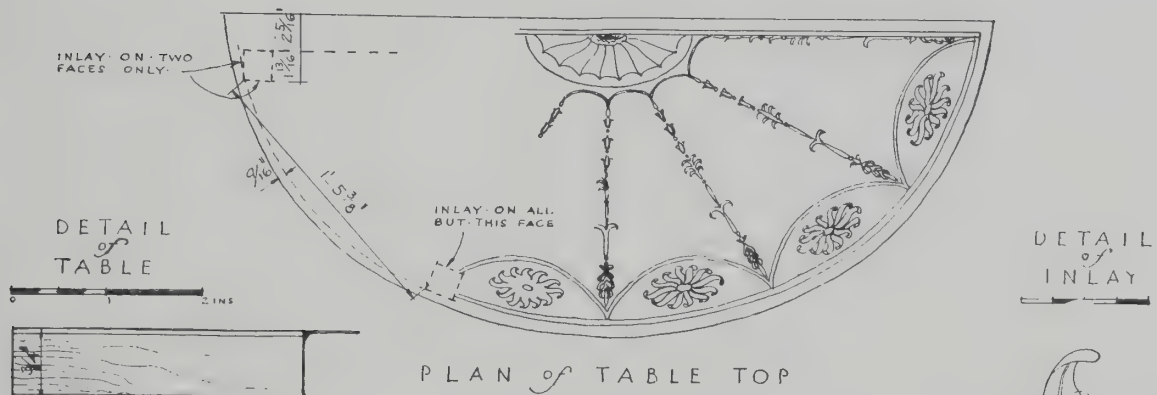
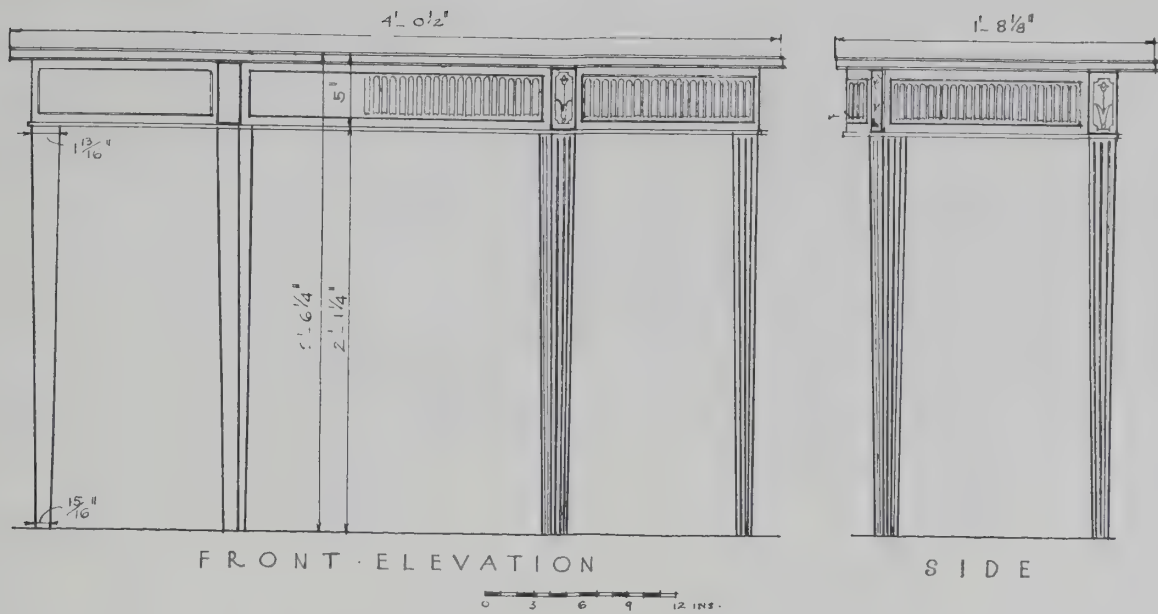
Plate No. 15

THIS handsomely decorated satinwood table is one of a pair, each half serving as a console table when used separately, or, when used together, the whole forming an oval topped table.

The use of inlay, which was one of the most striking features of the later years of the Hepplewhite influence has been here treated in an exceedingly skilful and adroit manner. The table top, like many examples of this period, is beautifully inlaid in colored woods of sycamore, commonly known as harewood, satinwood, rosewood, holly and tulip-wood. The inlaid medallions spaced at intervals around the table top and the flower motifs at each leg are etched in black, whereas the half-oval fan at the center of the top is both etched and painted.

The usual carved flutes on the square, tapered legs of Hepplewhite furniture are here represented by flutes of inlay, the panels of the apron being similarly treated. The legs are edged with narrow bands of ebony. A high French polish tends to accentuate the subtle coloring of the inlaid designs.

Simplicity of line and grace of ornament make this table one of the most elegant of its kind.



HEPPLEWHITE SIDE TABLE
English 1780-90 (Satinwood)
 NOW IN THE METROPOLITAN MUSEUM OF ART

HEPPLEWHITE
DRESSING TABLE

1790—1800

Plate No. 16

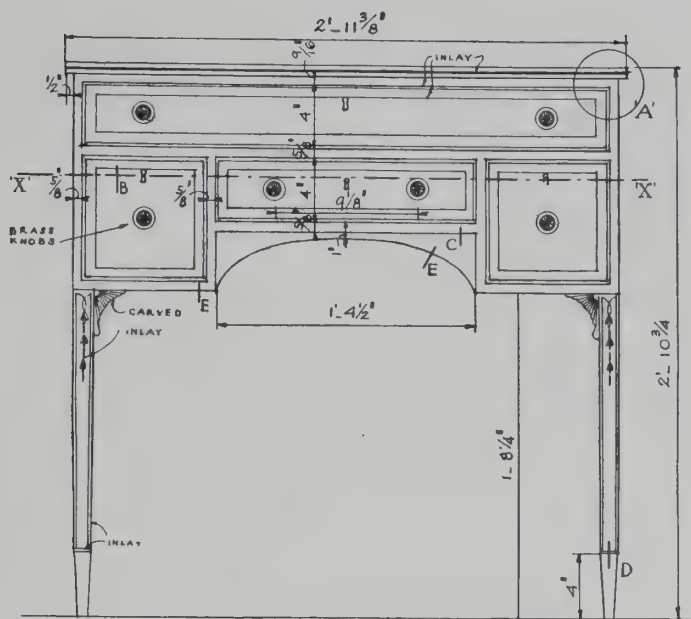
AMONG the numerous types of tables designed by Hepplewhite and copied by his contemporaries was the dressing table, an excellent example of which is illustrated on the opposite page. This table, of mahogany, made by American artisans remains to tell us of the keen judgment and discernment of the designers of that period. The front is swelled, the legs slender and the otherwise severe simplicity of contour is relieved by the introduction of a semi-ellipse at the lower line of the frame and by carved brackets of charming design. The drawers are ornamented with satinwood panels of interesting grain and bordered with minutely and intricately inlaid bands of ebony and holly.

Strings of tapered husks top the front legs, and near the foot the inlay takes the form of the Greek fret—a classic pattern used extensively by Hepplewhite.

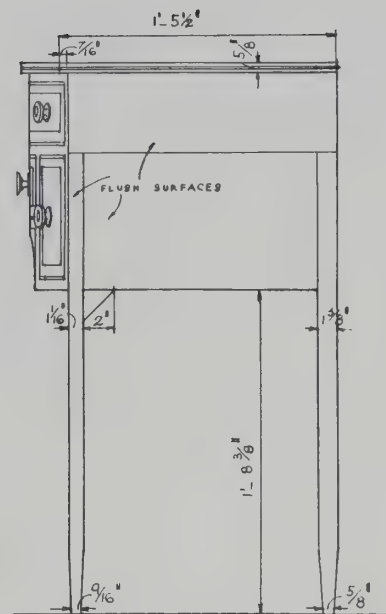
Of the four drawers only the smaller, center one is fitted with compartments, and this one with three compartments at each side, leaving an open space through the center.

The brass drawer pulls are handsomely ornamented adding a final note of richness to this graciously adorned but unpretentious piece of furniture.

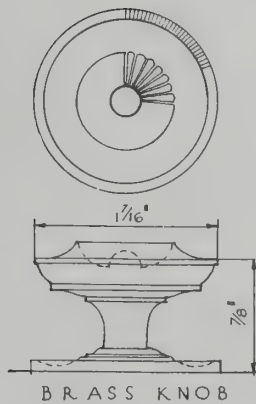
In accordance with the custom of the time a high French polish was applied to this table.



FRONT



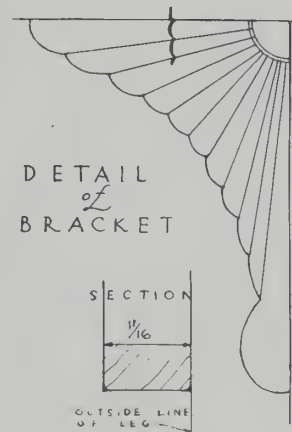
END



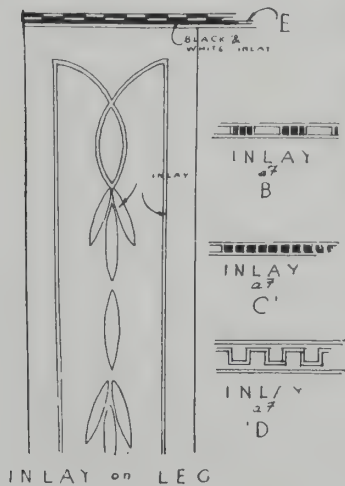
BRASS KNOB



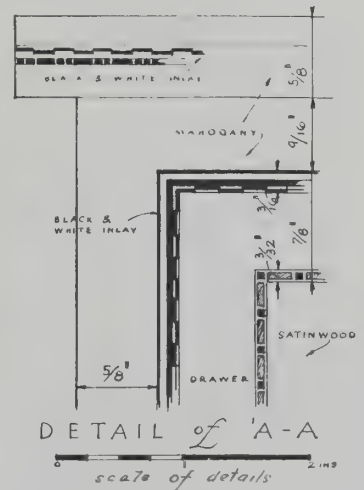
PLAN AT 'X-X'



DETAIL
OF
BRACKET



INLAY ON LEG



DETAIL OF 'A-A'

HEPPLEWHITE DRESSING TABLE

American 1790-1800 (Mahogany and Satinwood)

NOW IN THE METROPOLITAN MUSEUM OF ART

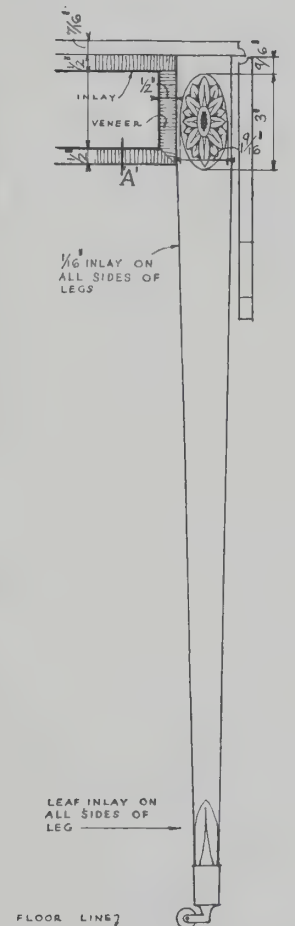
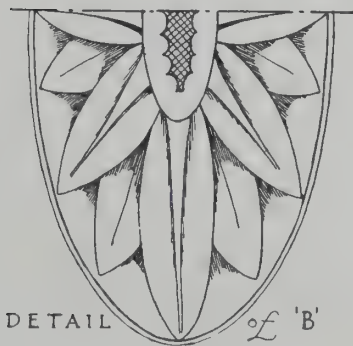
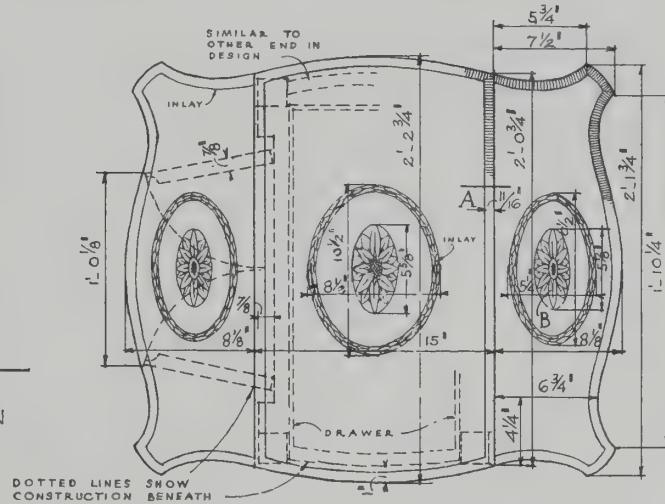
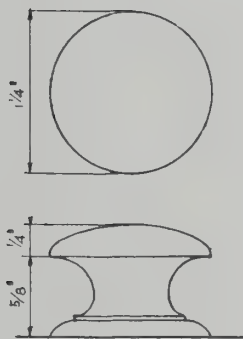
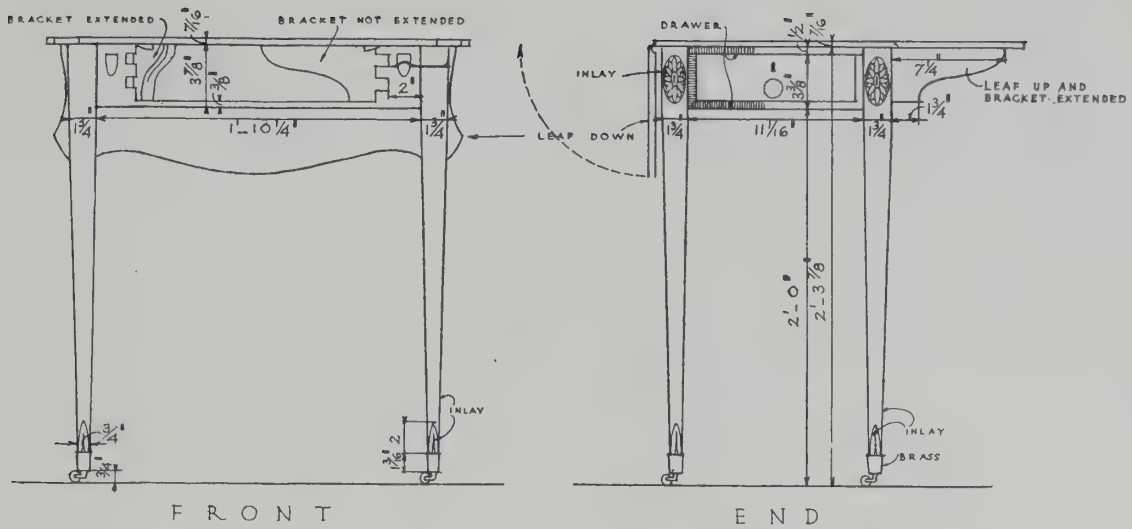
PEMBROKE
TABLE

1775—1800

AMONG the variations of the Sheraton style was the "Pembroke" table, so-called in honor of Lady Pembroke from whom the first commission came. This name is applied to a type of table with drop leaves which are supported, when extended, by two brackets which swing under the top. When closed these brackets fold in pockets against the table and allow the drop leaves to fall in a vertical position.

The charming Pembroke table illustrated is of curly sycamore veneer on mahogany. The legs are straight and tapering, edged with lines of holly and ornamented at the top with inlaid medallions of etched leaves. The top is cut in serpentine curves around which runs a band of tulip-wood. Three large oval designs of inlaid leaves in conventionalized pattern set off with brush work and etching decorate the top and drop leaves. Although both ends are provided with turned wooden drawer pulls there is but one drawer and that running the entire depth. The drawer faces are slightly curved and veneered with a panel of sycamore.

Since these tables were usually designed for breakfast tables they were consequently small.



PEMBROKE TABLE STYLE of HEPPLEWHITE
American about 1775-1800 (Sycamore or Mahogany)
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DUNCAN PHYFE
DROP LEAF TABLE

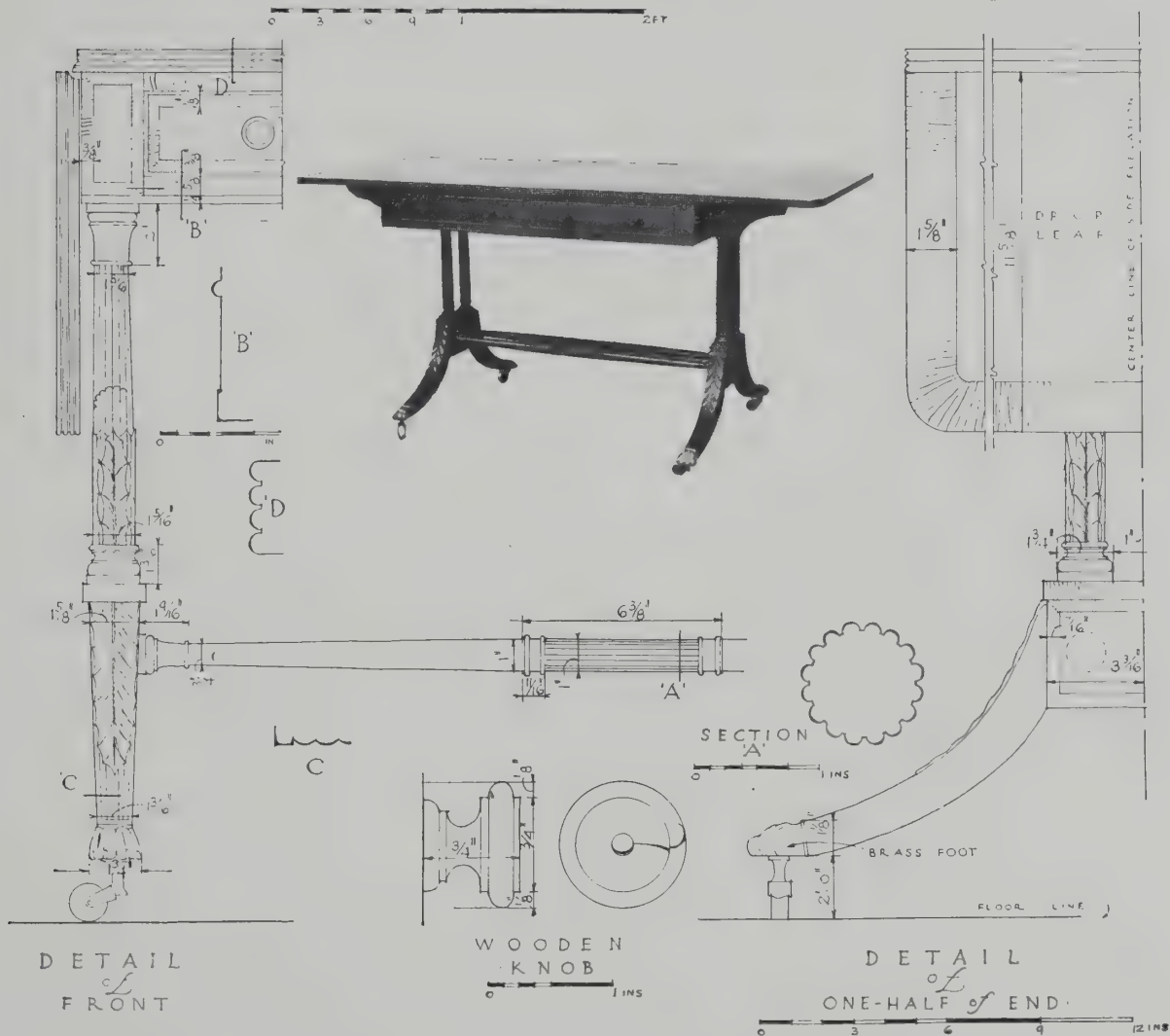
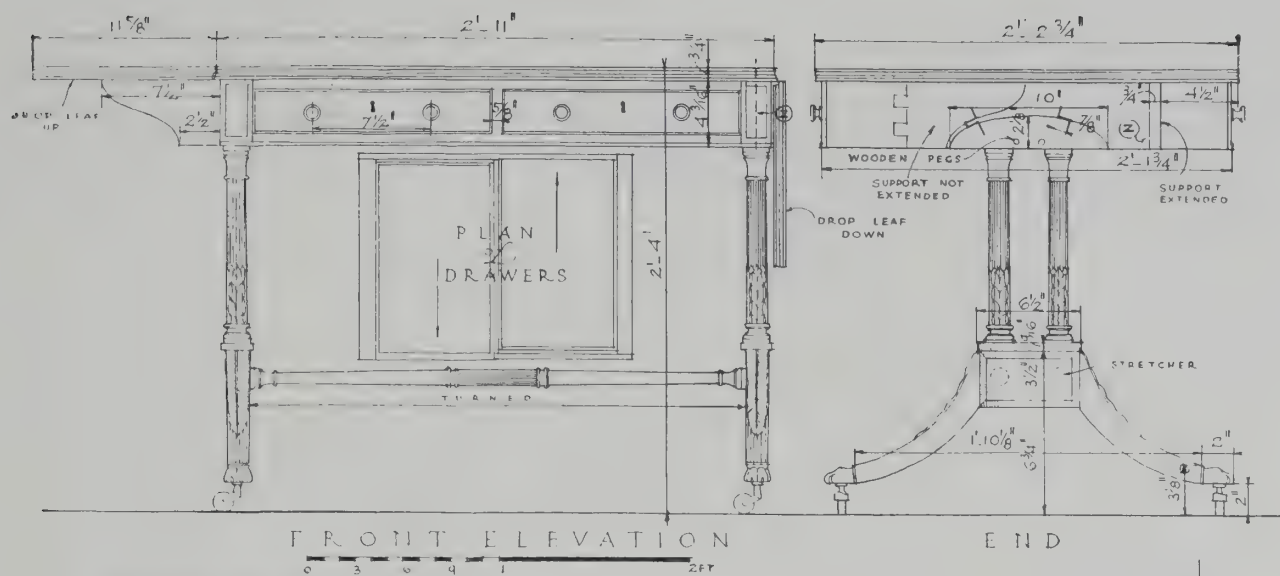
1800—1810

Plate No. 18

TO DUNCAN PHYFE, the New York cabinet maker, is credited some of the most beautiful furniture of American craftsmanship. At first his work shows inspiration from both Hepplewhite and Sheraton, but this was combined, in the early years of the 19th century, with certain features of Directoire and Empire origin.

The illustrated example is of that period of his work which embodies elements of the Sheraton style. This mahogany drop-leaf table is supported at the ends by coupled colonnettes, resting upon concave legs, sweeping outward and terminating in brass lion's feet. The legs are in the characteristic form with acanthus leaves and reeding carved on the surfaces. The same decorative treatment is applied to the colonnettes. Delicate grooving ornaments the edge of the table and also the drop leaves, which are supported, when extended, by two shaped brackets. A narrow beading finishes the drawers. The long stretchers connecting the legs are formed by double spindles of excellent turning and ornamented with a band of reeding at the center.

An unobtrusive band of mahogany inlay follows the outer line of the table top and is repeated on the drawer faces and on the vertical block immediately under the coupled colonnettes.



DUNCAN PHYFE DROP-LEAF TABLE

Mahogany New York 1800-1810

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LOUIS XV
TABLE

18th Century

THE style of Louis XV was one of gayety, of luxury, not without charm, and one that was typically French in spirit. The straight lines of the preceding reign had given way to curves and the decoration became daintily florid.

In this charming small table, which is characteristic of the best of the period not an abrupt angle is to be found. The legs bow outward with an easy grace, the outer and inner lines flowing in long curves into the framework of the table. The elegant pattern carved on the skirt differs on each face. Symmetry of ornamental detail was not in accord with the delicious abandon of these times. On one face the carved spray of flowers falls naturalistically from a central shell motif over the panelling and the carved scrolls of the skirt. Other motifs such as the C curve, the flame-like pattern and various kinds of flowers are placed at will. The relief of the carving is delicate but varied and energetic. Opposing curves give a balance to the decoration of each face, a daring principle of design, which is admirably applied in this particular piece of furniture.

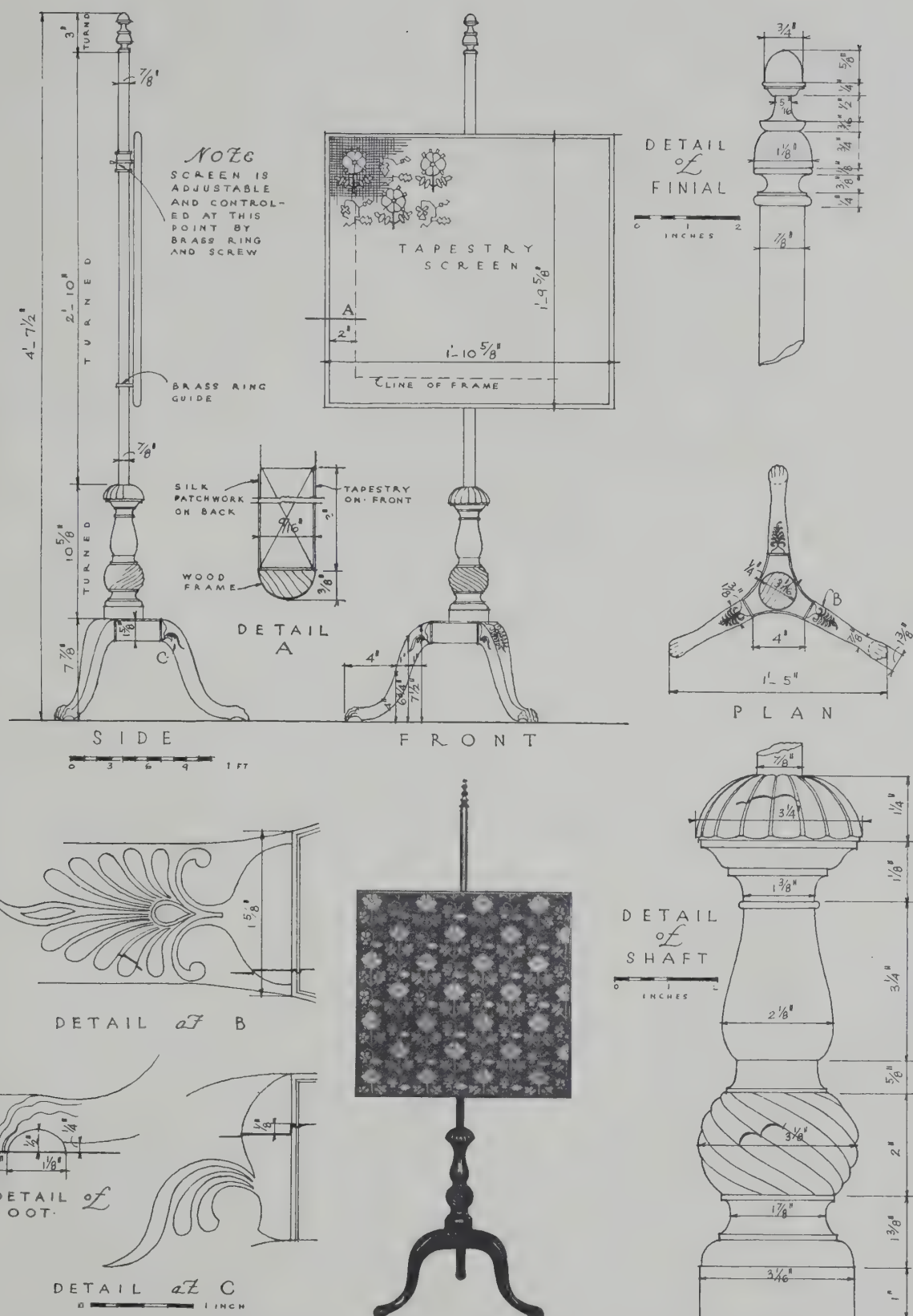
CHIPPENDALE
FIRE SCREEN

1750—1780

THIS very fine example of Pole-screen was made in America when Thomas Chippendale was turning out his best tripod tables and firescreens in England. The ancient form of the tripod was adapted to modern uses and carried to its greatest excellence by this master. In this American-made piece of furniture are many of the most characteristic features of the Chippendale style, such as the bulbous but delicate turnings at the base of the pole, and the graceful legs with claws and feet gripping the ball. The shaft base is carved with spiral beadings and shell pattern and a well designed finial terminates the pole.

The rectangular screen consists of a frame on which needlepoint is stretched on the outer side and on the inside a geometrical patchwork made of satin, silks and velvets. The sliding frame is guided at the bottom by a metal ring and is held in place by a wide brass band at the top, equipped with screw and button.

This fire-screen was executed in mahogany, as were most of the fine small pieces of the Chippendale period, the strength of this wood lending itself to these slender and delicate contours.



FIRE SCREEN *style of* CHIPPENDALE
American 1750-80 (Mahogany)
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CONNECTICUT
CHEST

1675—1700

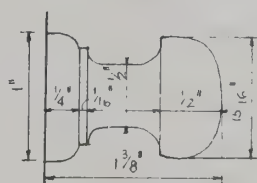
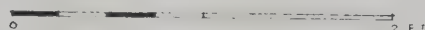
THE accompanying illustration is a fine example of a two-drawer chest of the well known "Connecticut" or "Sun-flower" pattern. Several early chests of this and similar designs were found in Connecticut.

The top is of a single plank of pine slightly overhanging at the front and back, and fastened to moulded oak cleats at the ends to guide the top and prevent warping. The panelling, of a bold and interesting design, is enriched with round and egg-shaped turtle bosses on the drawer faces and on the upper panel of the ends. Split spindles in various sizes and turnings are applied to the stiles. A horizontal grooved band, frequently found on the chests of this date, decorates the top of the chest between the stiles and appears again between the lower panels of the end.

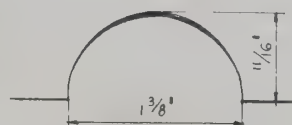
The carving of the upper panels is in very shallow relief and of a rather crude type—what is known as peasant carving. The central panel represents, it is supposed, three asters, while the outer panels are of a conventionalized tulip.

The woods used in the execution of this chest are both oak and pine. Like most of the similar American-made chests of this date, the top, bottom and backs of both chest and drawers are of pine, the rest of oak.

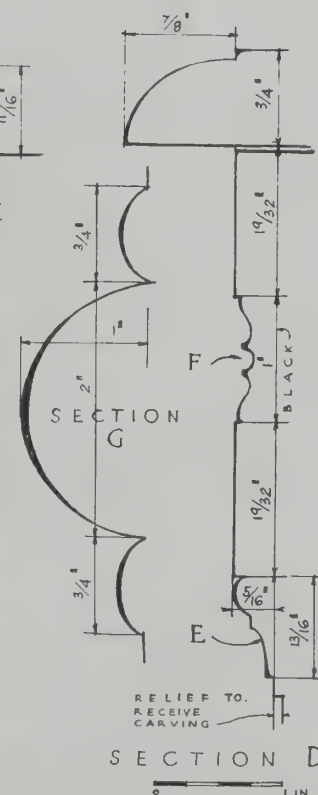
The bosses, half-spindles, grooves and the main horizontal mouldings are painted black.



К Н О В



SECTION H



SECTION D



SECTION A



American about 1675-1700 (of oak)

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CHEST OF DRAWERS

1790—1800

THIS low chest of drawers with swell front derives its style and traits from Hepplewhite. The lines are chaste, yet not severe, and the main decoration relies upon the rich grain of the inlay and upon the decorative brass handles. The chest rests upon feet of the long French bracket type, a form favored by this designer. The graceful lines of the lower edge join the legs in uninterrupted curves. The framework, of mahogany veneer, contains four drawers, each with two long and one short panel of satinwood inlay, a rectangular panel also being inserted at the skirt. Around the edge of each drawer is a fine bead moulding, a custom made popular by Hepplewhite.

The handles with oval plates which enrich this chest are in the usual form of this period. The plates are of pressed brass handsomely embossed with delicately modelled urns decorated with rams heads, with handles of bails fastened to the outer edge of the posts.

As is the rule with the furniture of the Hepplewhite school this chest or bureau combines grace and simplicity of line and ornament with the advantage of being "generally serviceable in genteel life" as Hepplewhite, himself, has said in reference to his own designs.

PAINTED
HIGHBOY

1680—1700

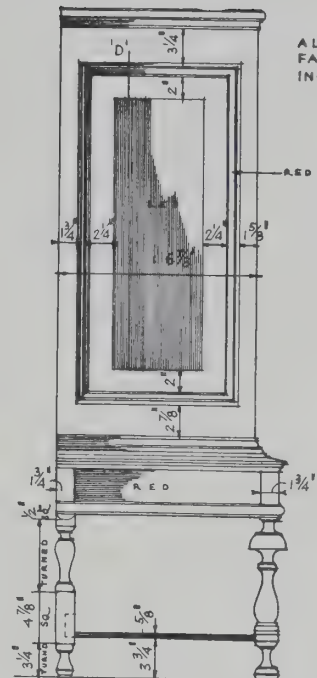
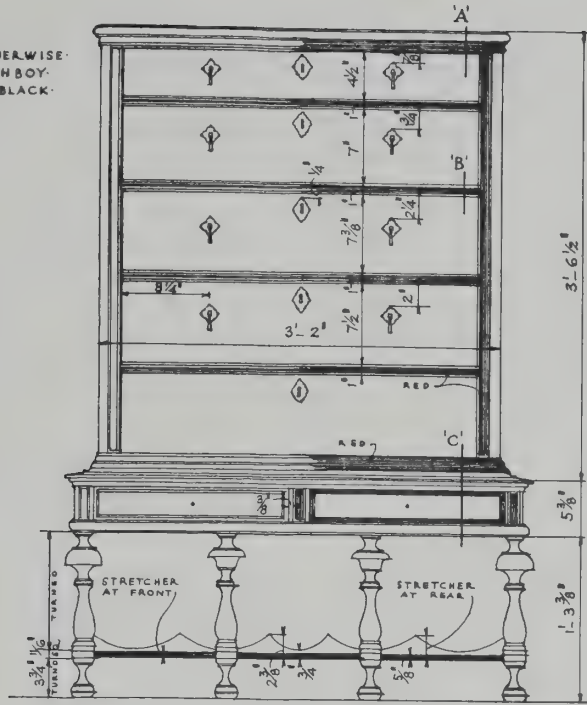
A TYPE of the earliest development of the American highboy, a combination of the chest of drawers and table, is shown on the opposite page. The six legs are elaborately turned, the four at the front in a cup-shaped pattern while the two back legs are of more slender form. They are braced near the floor on the front and sides with a thin, broad stretcher, slightly curved inwards, and across the back with a stretcher placed vertically and cut in a quaint design of large scallops.

This piece of furniture is constructed in two sections, the lower containing two panelled drawers. In the upper portion are five drawers of varying widths which operate on side runners, while the two drawers beneath have one runner at the side and another at the bottom. A single arch moulding, common to highboys of this early period, finishes the frame about the upper set of drawers and is repeated on the stiles of the lower section. The stiles and rails of the frame are mortised and tenoned.

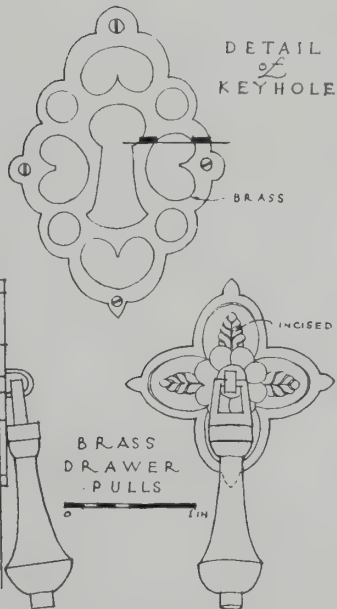
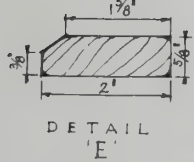
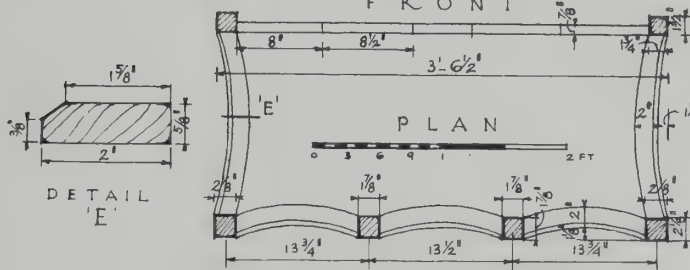
The main body of the highboy is painted black, relieved by bands of red, a very striking combination. The large raised panels of the ends are picked out in red.

The brass drawer pulls are of the drop style with engraved plates, of charming design. The brass key escutcheons are of a cut-out pattern.

UNLESS OTHERWISE
NOTED: HIGHBOY
IS PAINTED BLACK.

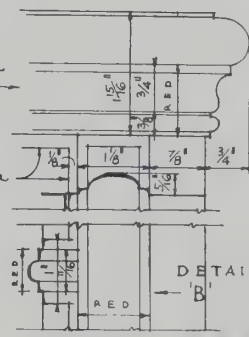


ALL KEYHOLES
FALSE EXCEPT
IN 2ND DRAWER.



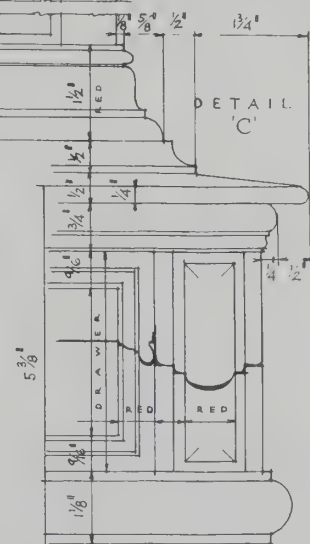
DETAIL
'A'

DRAWER



DETAIL
'D'

DETAIL
'C'



PAINTED HIGHBOY

American 1680-1700

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AMERICAN
HIGHBOY

1700—1725

Plate No. 24

AN INTERESTING japanned high chest of drawers is shown here. In the last years of the 17th century the art of japanning, imported from the Orient became exceedingly popular in Europe, and the fad consequently extended to the American colonies. At times the decoration was in color, but as is shown in this example the general custom was to build up the decoration with plaster and apply gilding. The designs on the drawers are in the Oriental character with flowers, houses, figures and animals freely scattered but invariably forming a well balanced composition. A large shell fills the circular recess in the lower, central drawer and is flanked with raised columns.

In the early 18th century the American highboy followed the popular fashion and adopted the bandy or cabriole leg. The cutting of the skirt is typical of the period, as is the narrow beading about the drawers of both the upper and lower portions.

The brass handles belong to a later type of highboy. They consist of a bail handle fastened to an exquisitely engraved plate. The key escutcheons are of different designs but similar in character.

MINIATURE
TALL CLOCK

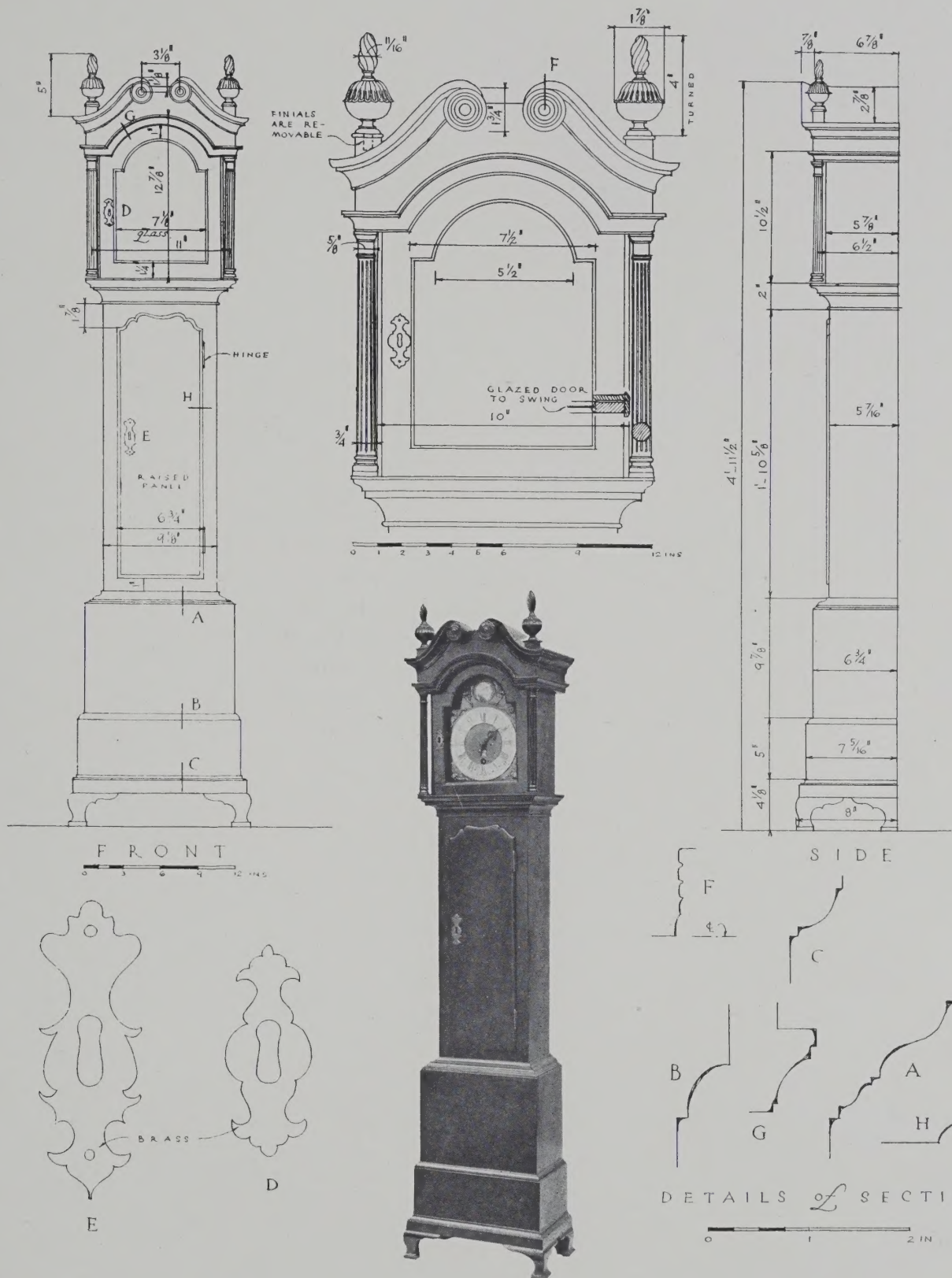
1730—1749

IN THE last years of the 17th century the tall clock was imported to New England, and from that time their local manufacture became popular in the Colonies. Among the many excellent clock makers of this time and the one to whom the mahogany bonnet-top clock shown is attributed, was Thomas Claggett of Newport, R. I.

It was the fashion of this time to make miniature or bijou cased clocks along the lines of the taller clocks and with works of brass. These were often called "Grandmother Clocks." The example shown follows this fashion, standing approximately five feet high.

A common feature of the 18th century tall clock is the scroll top and the broken arch surmounted with wooden balls. In this particular case the inner ends of the scrolls are finished with turned rosettes and the wooden balls have the upper half carved and are surmounted with a delicately carved finial of spiral flame-like pattern. The fluted columns at the corners of the hood case are of Chippendale inspiration.

Mahogany as a fashionable wood was introduced a few years previous to the execution of this clock and is the wood used in this example.



MINIATURE TALL CLOCK

American 1730-1749 (Mahogany)

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OF THE
UNIVERSITY OF ALABAMA